

Mirjam Gelfer Jørgensen

We Succeeded at Last

The Danish Jewish Museum opened on 8 June 2004. Nearly 20 years had passed since planning started. The article tells part of the story of the years preceding the inauguration. The Danish Jewish community is rather small, so funding had to be sought from Danish foundations, but apart from economy there was also the question of where the museum was to be situated. From the beginning, the board agreed that the purpose of the future museum was to tell Danish society of this small "community" of Danes that had lived here and participated actively in all areas of Danish society, but at the same time to tell nonreligious Jews of their cultural heritage. Therefore, the Ministry of Culture's proposal that we rent part of the Royal Library's premises, in which vaults from the 17th century had been preserved, was a welcome solution to the problem of finding an appropriate site. The library is situated in the centre of the city, near several other main museums. When the Jewish Museum in Berlin was under construction, the author of this article was present at a lecture given by the architect, Daniel Libeskind, where he presented the ideas behind his use of the expressive form in the creation of this memorial-museum. Fascinated by the rebirth of symbolism in architecture, we soon established contact with Libeskind. The Danish Jewish Museum is the antipole to the Berlin museum; its light, friendly colours and materials and its slightly sloping floor convey the story of the rescue of the Danish Jews. Libeskind chose the Hebrew word for good deeds, Mitzwah, as the basis for the plan.

Henrik Reeh

Libeskind's Fifth Plane: Movements in the Danish Jewish Museum

The Danish Jewish Museum (2004), located inside the former royal boathouse of Christian IV (now integrated into the Royal Library) in the historic center of Copenhagen, was designed by Daniel Libeskind, architect of the Jewish Museum Berlin. Many cultural and historical references are suggested to the museum's visitors who are mentally and bodily affected by the architectural idiom. Like its Berlin predecessor, Libeskind's Copenhagen architecture challenges the visitors' perception as well as challenging traditional methods of architectural analysis. In continuation of a study of the Berlin museum (published in *Rambam* 9, 2000), this article is an attempt to come to grips with Libeskind's work as a totality of constructed architecture, architectural program, and human experience. Divided into eight chapters, each of which corresponds to a photograph by the author, the presentation employs three different types of discourse in each step: first, a description of the spatial setting; second, notes on memories affecting the architectural experience, and, third, an architectural and conceptual interpretation of each spatial element. Thus, Libeskind's own explanation of the project (February 2001) is tested in the architectural and institutional reality as of June 2004, on the day of the press opening. The eight chapters highlight major elements in Libeskind's project as experienced by the visitor in a process that begins at the arrival and continues beyond the exit of the museum. The analysis singles out images and interpretive motifs, all of which contribute to a multilayered architectural experience: (1) The exterior granite plane welcoming the visitor confirms the urban perspective and grounding of the museum architecture. (2) The main entrance

door announces a figural presentation of the architectural and conceptual idea and the name Mitzvah. (3) Under the vaults of the royal boathouse, an architectural element from the early 17th century meets with Libeskind's design of the early 21st century as if a dialogue between tradition and modernity were possible in a contemporary Danish context. (4) The wooden floors testify to a particular kind of detailing, different from that of the Berlin museum and at the same time open to a variety of interpretations. (5) Instead of being horizontal, the floor is composed of four slightly oblique and intersecting planes, justified by references to the Pentateuch. However, the ordinary visitor experiences the tilting floors in a more immediate and open way, thereby preventing the architecture from becoming symbolic and anti-modern. (6) The vitrines are designed by the Libeskind studio, just as the exhibition inside the museum is developed from principles suggested in Libeskind's project explanation. In this way, the Danish Jewish Museum becomes a successful unity of architecture and exhibition, whereas the exhibition of the Jewish Museum Berlin was repressing constitutive elements of Libeskind's architecture (e.g. the ornamental windows of the exhibition floors). (7) The light traces in the walls of the Danish Jewish Museum provide the material for a reflection upon Libeskind's conception of the museum architecture as a text within a text within a text. Since architecture is perceived in a process of tactile vision (and not in a single glimpse as of a photograph), the architectural text is primarily a sensory spatial presence to be appropriated mentally (rather than a meaning to be deciphered intellectually). (8) Returning to the external plane, now populated by other visitors and by Libeskind himself, the visitor perceives the world in a new light. Libeskind's programmatic explanation of the Mitzvah project counts on such an experience to take place. The conceptual center of this ambition is less the Mitzvah name than the idea of a fifth virtual plane resulting from the oblique slope of the museum floors. Pointing to this fifth plane of space, Libeskind expects the architectural text to become legible to everyone, less, however, on a conceptual than on a bodily level. From the point of view of the visitor, Libeskind's Danish Jewish Museum is hardly summarized by the letters of this Hebrew word Mitzvah, the forms of which are invisible in the open labyrinth of the museum. The decisive spatial and cultural experience is centered in the slightly sloping ground which embodies an architectural dynamism of a new order.

Tine Bach

Cultural Education and Modernity in Goldschmidt's Literary Oeuvre

Meir Aron Goldschmidt is one of the outstanding Danish authors of the 19th century, a storyteller of renown and of great interest to present-day readers. Although he was of Jewish parents and received a traditional Jewish upbringing, he wrote for an intellectual Christian society, a duality that is apparent in his novels and stories, and also in his style, which was caught between romantic post-enlightenment currents and the emerging realism. In spite of the complexities of this double-duality, and maybe because of it, Goldschmidt is recognized as a master of style. As a novelist, Goldschmidt was inspired, albeit in a non-traditional or atypical way, by the concept of cultural formation, or *Bildung*, formulated in Europe in the 18th century. This article discusses the modernity within the concept of *Bildung* in Goldschmidt's works and at the same time draws attention to the fact that the issue is Jewish as well as modern. The predominating 90 English Summaries themes in Goldschmidt's novels later became characteristic of modern literature as a whole, having already become part of Jewish experience during the Diaspora.

Lisanne Wilken

A Yiddish-speaking Minority? Institutional Support and Cultural Creativity

Since the early 1980s European Institutions have supported minorities in the European Union. This support has become a platform for developing a much clearer minority presence in the EU, despite the lack of an official minority policy. One of the challenges facing the institutional support for minorities has been to determine who should and should not be included in the category of "European minorities". The main issue has been to build a bridge between objective and normative criteria. On the one hand, there was a need for a definition based on uniform and recognisable parameters, on the other, it was necessary that the definition could include a wide range of very different groups. Several European minorities, among those Jews and Roma, represented interesting challenges to the institutional categorisation of minorities. The article outlines the development of an institutional support for minorities in the European Union and shows how a definition of minorities was developed that stressed language, territorial belonging and historical presence in the EU as the main parameters for identifying minorities. It also discusses how minorities for whom these parameters are less relevant for identification - like Jews and Roma, but also like Scots and Sards - are fitted into the category of European minorities through what could be called "creative mainstreaming". Creative mainstreaming is a two-way process, involving both institutional pragmatism and minority adaptability. A number of minorities in Europe that have not traditionally been defined as linguistic minorities are increasingly recognised as such, however. Also, these minorities increasingly stress a linguistic element in their identity. Gipsies thus become Roma(speaking) and Jews become Yiddish-speaking.

Bent Blüdnikow and Svante Hansson

Escape and Survival

Svante Hansson was asked by the Swedish community in Stockholm to investigate the role of the community leaders regarding Jewish refugees between 1933-1945. Many allegations were made against the leaders for passivity and a lack of commitment to helping the refugees. Svante Hansson relies on many sources to uncover the attitudes of the community leaders. Although the picture is not homogeneous, the leaders were generally overbearing and showed a lack of empathy with the difficult situation of their fellow Jews. Basically the community followed the restrictive policies of the Swedish government. Svante Hansson examines all aspects of the community's attitudes to all the different Jewish refugee groups from among others Germany, Norway, Denmark and the Baltic countries in his detailed and nuanced study.

Lui Beilin

A.C. Meyer - Social Democratic Agitator and Born Pedagogue

The article is a portrait of the Social Democratic politician, agitator and writer A.C. Meyer (1858- 1938). He came from one of the first Jewish families that immigrated to Denmark in the 1600s. The family originally came from Russia and immigrated to Denmark via Germany. A.C. Meyer never mentioned his Jewish origin. He was one of the founders of "Socialdemokratisk Forbund" (The Social Democratic Party), and for the rest of his life he was active in the trade union movement. He trained as a stucco worker and was, for a while, trade union leader. Later, he worked for the paper "Social-Demokraten" and was an agitator for the Social Democratic Party. In 1895 he became a member of the Danish Parliament. He had many interests, for instance an interest in women's rights and cultural issues. He was especially appreciated for his work on behalf of children and youth, which resulted in the foundation in 1898 of the charitable institution "Børnenes Kontor" (the Children's Office) and the Social Democratic youth organization "DUI-Leg og Virke" in 1905. He published collections of poetry and wrote a number of plays. He is especially known for his Danish version of the song "The International".